



EVOLUTION

THE NEXT STEP

Evolution is the 1996 British National Science Fiction Convention to be held on 5-8th April 1996. We'll have a full programme, with all the usual diversions of an Eastercon – plus rather a lot more...



OUR GUESTS

VERNOR VINGE

Author of *Across Realtime*, *True Names* and *A Fire Upon The Deep*, his mix of space opera and hard SF explores the future evolution of man and machine in the fast approaching Singularity...

BRYAN TALBOT

Artist and author of the alternative history graphic novel *Luther Arkwright*, he is famous for his victorian gothic art on *Nemesis* for *2000AD*. Recently he has worked on *Sandman* and is completing a graphic novel – *One Bad Rat* – due later this year.

JACK COHEN

Jack Cohen, scientist and fan, has evolved whole alien ecologies for writers all over the world – from Grendels to Phagor, from alternate earths to Helliconia.

COLIN GREENLAND

Author of *Take Back Plenty* and *Harm's Way*, amongst other projects, he is working on a graphic novel with Dave McKean set in a Venice at the end of the world...

HOW TO JOIN

Membership is £20 attending, £12 supporting or child rate (between 5 and 14 on 5th April 1996 – children under 5 are free). These rates are valid until 7th November 1994 – contact us on (0181) 95301912 or by e-mail for new rates. Pre-supporting members get £1 discount, supporting members can convert to attending for the difference in memberships at any time. Mascots and beasts of all kinds – £5. We also

selling T-shirts with the *Luther Ascending* design (above) for £9 (including p&p). To join, or for more information, please send your name, address and details with your cheque (made payable to **Evolution**) to:

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greetings and goodbye!

Such a strange opening deserves some explanation. It is a well documented fact that the convention programme book is almost always read on the journey home or several days/weeks/months (delete as appropriate) after the event. Some surmise that this is because there is so much happening, so many things to do, so much drink to be drunk, there just isn't the opportunity to read it at all until long after.

Considering how much time and effort goes into programme books: chasing up publishers for information about guests, getting adverts, finding art work, getting a cover design and so on and so forth! The committee works hard to get this ready in time and without fail, it is always the very last hiccup before the con starts!

Anyway, I hope glancing through these pages, wherever and whenever you happen to be doing it, gives you some enjoyment. I cannot guarantee it will be as good as the convention but you never know! A' ra best!

alBacon 94^{tn9}

with

ROBERT asprin

DOUGLAS hill

fangorn

Directed By

michelle "cuddles" drayton

special effects

michael "sparks" reddie and prof. salthouse

games By

Ralph C. Harrold

advertising By

Dave Girling

money man

Steve Baster

security men

Ian Cairns & Fizzgig

manager of hired help

Dougie Gaylor

artistic Director

Jason Cumming

marketing Director

Jim Campbell

Location managers

Chris Brown & Kevin Ramsay

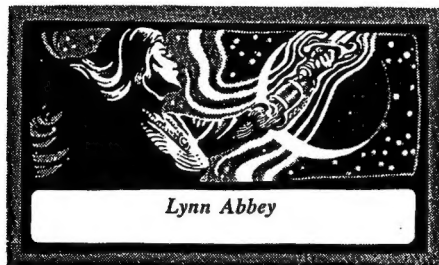
residential manager

Colin Drummond

catering manager

Emma Small

produceD and presenteD on location at the central hotel, glasgow, scotland.
no twinkies were harmed during this production but several fish were
consumeD By craddock the snake.



What can I tell you about your guest, Robert Asprin?

He didn't set out to be a writer, but he was always a storyteller. Summarizing movies and books for his friends, he could make the most ordinary plot sound exciting, the dullest character seem interesting while saving us both time and money. In the mid-70's he was spinning his tales for his friends at Science Fiction conventions. His friends included writers by then and they challenged him to try his hand creating his own plots, his own characters.

Bob accepted the challenge and wrote the **COLD CASH WAR**, a bleak view of corporate mercenaries and warfare in the near future. He became that rarity among professional writers: the one who sold his first fiction on his first try. **BUG WARS** and **ANOTHER FINE MYTH** came next, a tale of genocidal warfare between two alien species and a boisterous romp reminiscent of Hollywood's best screwball comedies, each as different from each other as they were from **COLD CASH**.

His career as an author who defied easy classification was assured and although in recent years his work has followed the tradition established by **ANOTHER FINE MYTH**, there has always been depth to his fiction that separates him from other comedic writers.

Personally, I think that depth comes from his belief in the concepts of friendship, honor, and responsibility, all of which play important roles throughout his fiction. The virtues that important to Bob are important to his characters who live and interact according to his ideals. Aahz blusters, Skeeve doubts, and Phule's companions express the full gamut of human frailty, but when the chips are down they overcome all obstacles to stand by each other. It the friendship, not the slapstick, that makes Bob's books popular.

As friendship is of paramount importance to Bob himself, especially when it came to **THIEVES' WORLD**, a series of books that threatened to take over his life, and mine, during the 1980's.

Writing is a solitary occupation. Even if one could write in a crowded coffee house, as Bob did early in his career, getting the words on paper is a lonely battle with more casualties than victories. As science-fiction writers we're luckier than most: We get to go to conventions; we get to meet and make friends with our peers. Now and again, for two or three days at a time, we're part of a community, then we leave again for varying degrees of isolation and exile. **THIEVES' WORLD** defied all that. More than any traditional collaboration, **TW** gave a group of authors, all of them Bob's friends, the opportunity to share setting, characters, and even plotlines in a cooperative adventure that last ten years.

I got to share a little more than the others when I became Bob's co-editor. While he went out looking for more members of our loose-knit family and new markets for the series to penetrate, I stayed home and fought the good fight for continuity among the authors and their characters. We made a good team: an "inside man" for the detail work and an "outside man" for blazing new trails.

For ten years **THIEVES' WORLD** dominated our lives, yet it never was a collaboration at least, not in the classic sense. Bob and I described ourselves as each other's worst possible audience. Even when we could agree on a plot, we had such radically different notions of pacing and character development that we were never able to share writerly duties in the same piece of fiction. When we both liked a story, however, we could be reasonably certain that the story was a very good one.

That was the key to **THIEVES' WORLD**'s success: We both had to like everything that went into it. It wasn't easy, or pretty. As editors, our strengths were our differences. We challenged each other and the result was compromise,

THE MYTH SERIES

ANOTHER FINE MYTH

(revised, with Phil Foglio, as *MYTH ADVENTURES TWO* in 1986)

HIT OR MYTH

MYTH-ING PERSONS (with Kay Reynolds)

LITTLE MYTH MARKER

MYTH CONCEPTIONS

MYTH DIRECTIONS

MYTH ADVENTURES (with Phil Foglio)

MYTH ALLIANCES

M.Y.T.H. Inc. LINK

MYTH-NOMERS AND IM-PERVECTIONS

M.Y.T.H. Inc. IN ACTION

SWEET MYTHTERY OF LIFE

*

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DUNCAN and MALLORY

The BAR-NONE RANCH

The RAIDERS

*

The COLD CASH WAR COLD

CASH WARRIOR

*

The BUG WARS

The DEMON BLADE (occult fiction)

TAMBU

The STAR STALKERS

MIRROR FRIEND, MIRROR FOE (with George Takei)

*

PHULE'S COMPANY

PHULE'S PARADISE

*

CATWOMAN (with Lynn Abbey)

ACT OF GOD (with Lynn Abbey)

*

Editor, with Lynn Abbey, *THIEVE'S WORLD* series

Editor, with Lynn Abbey and Richard Pini, *The BLOOD OF TEN CHIEFS*

and *WOLFSONG: THE BLOOD OF TEN CHIEFS VOL. 2.*

Born in Michigan in 1946 and educated at the University of Michigan 1964-1965, he is an ex-serviceman, an accounts clerk, a payroll analyst and a cost accountant. He breeds and collects tropical fish, is a skilled with epee, foil, saber and in unarmed combat but is basically a nice guy!

It is said he sings a mean ballad, having supplemented his income by singing in coffee houses and bars, and will be welcome at any folk concert but you will need to give him a guitar at the con, if you want to hear a note or two.

Baltimore in 1998

We are seeking someone in Glasgow willing to volunteer the use of their kitchen for the preparation of baked goods for our bid parties at Intersection. Please contact John Dallman, at 27 Terront Road, London N15 3AA, (jgd@cix.compulink.co.uk) or send us a note at:



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ALBACORN have very kindly elected CHAS and ourselves to be the recipient charities from this year's convention and I thought you may be interested in hearing what RNIB's Talking Book Service provides.



RNIB

challenging blindness

For many blind and visually impaired people, especially those with other disabilities, RNIB's Talking Books Service provides a lifeline as many are housebound and live alone. Our recorded books include such science fiction greats as **THE LITTLE BLACK BOX** by **Philip K. Dick**, **FARMER IN THE SKY** by **Robert A. Heinlein** and **NEMESIS** by **Isaac Asimov**. Every year we produce 600 new books, recorded to the highest standards in our own professional recording studios. All our books are recorded unabridged by professional actors and broadcasters.

The service has about 70,000 members ranging in age from under 4 to over 100! - and caters for them all. Apart from the modest rental cost, which is usually paid by the local authority, we receive no other grant aid for this service. We totally rely on voluntary support for the remainder of our costs, which were around £1 million last year.

Your convention's support in the past enabled the recording of **SOURCERY** by **Terry Pratchett** and this generous gesture is greatly appreciated. Without the support of people like yourselves, we would be unable to improve and expand this vital service and we thank you for supporting us again this year.

Wishing you an enjoyable convention.

Fiona Colley
Corporate Fundraising Manager





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BOB ASPRIN



I have known Bob since 1974. My first impressions of him can be summed up by the following questions that I had at the time:

- Who is this guy and why is he dressed like a Mongol?
- Who is this guy and why is he dressed like a green beret?
- Who is this guy and why is he dressed like a Klingon?
- Who is this guy and how does he get all these *other* people to dress up like Mongols, green berets and Klingons?

When Bob wasn't telling other people how to dress, he was earning *his* money by counting other people's. Unfortunately, people who get too creative in the accounting business tend to wind up in jail, so Bob decided that he'd better find another outlet. The first result was *ANOTHER FINE MYTH*, a book that Bob knocked off in about two weeks to limber up his typing fingers before he began work on his proposed trilogy: *ACCOUNTANTS FROM JUPITER*.

ANOTHER FINE MYTH instantly sold twelve million copies and has been translated into every language on Earth including Welsh and Klingon.

Bob vainly tried to ignore this, but found that he had created a monster.

During this time, Bob wrote and edited numerous books that were explorations of serious science-fiction themes, as well as stunning, evocative examinations of character motivation which revealed heretofore unsuspected facets of the human condition, books such as *RED INK FROM MARS*, *PLANETARY AUDIT*, *BEANCOUNTERS FOR THE YEAR 3000*, etc., but periodically, his publisher would track him down, ply him with wine, women, and really large guns and force him to write another *MYTH* novel, which would deplete a small forest.

Bob tried to make the world realise how ridiculous the *MYTH* stuff was by getting a cartoonist to do the illustrations for the trade paper editions of the books, and as the *coup de grace*, also had said cartoonist adapt it into comic book form.

That is where I came in.

But little did Bob know that I had just finished my doctoral dissertation on "Possible Uses of newly Discovered Hidden Images which can Be Used to Influence and Alter buying patterns in the Consumer" for Art School, and as my final project, had infused my work in *MYTH ADVENTURES* with arcane images which had been designed to send otherwise staid consumers into a buying frenzy. How could I have known?

Bob was in tears when they handed him the Pulitzer, and I vowed that I would never again use this hideous power, except to pick up women.

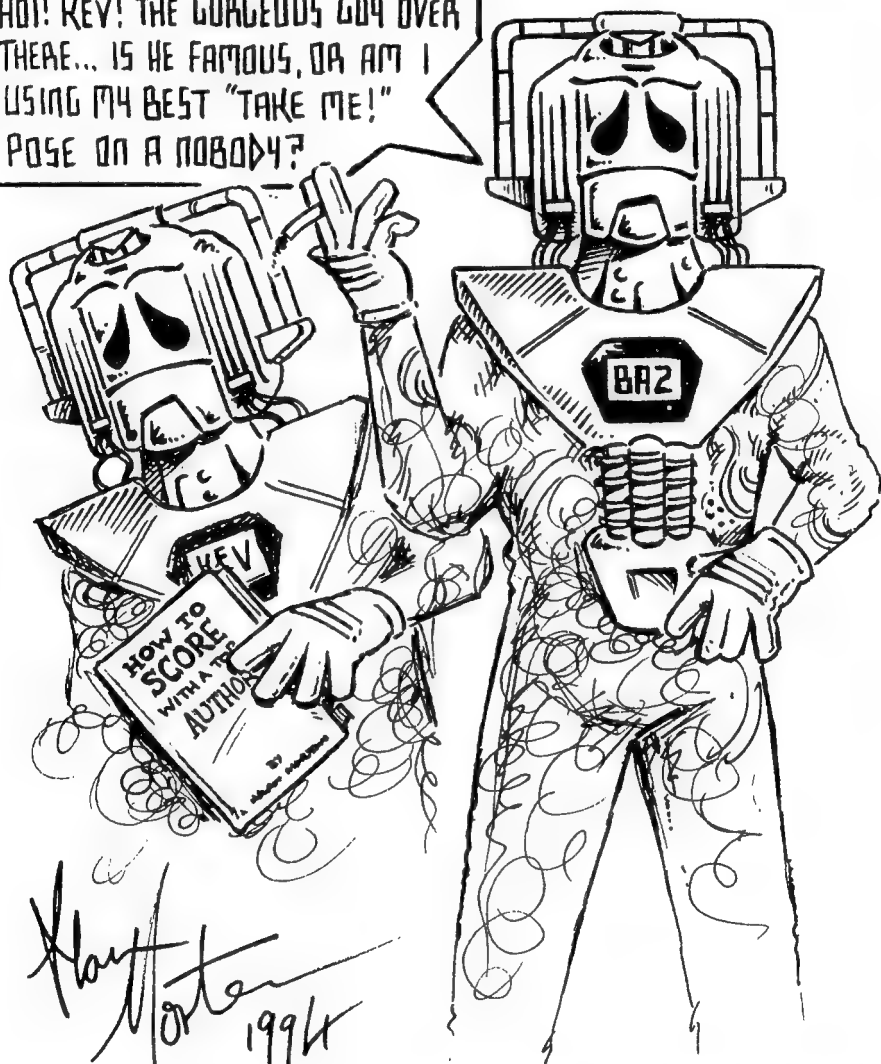
Bob has recently moved to the city of New Orleans where he is in the process of getting everybody to dress us as badgers for the next Mardi Gras.

Ask him to tell you all about it.

THE CAMP CYBERMEN

*They came... they saw... they bitched...
they hung about the convention bar
hoping to catch a famous shag... in fact
they behaved just like everybody else at
Albacon '94. Only more so...*

HOI! KEY! THE GORGEOUS GUY OVER
THERE... IS HE FAMOUS, OR AM I
USING MY BEST "TAKE ME!"
POSE ON A NOBODY?



Baltimore in 1998



The Pie Rats of Fenzance

The Pirates of Fenzance are sailing to Glasgow to attend Intersection (and a few other conventions in between). We invite you to write for more information or to attend one of our parties to enjoy yourself and to learn how you can help bring the 56th annual World Science Fiction Convention to Baltimore. And while it is true that every single one of our committee members are poor abandoned orphans, please don't allow that fact to influence you.

Pre-Supporting Memberships: £ 3.00
Pre-Opposing Memberships: £ 12.50
Her Majesty's Privateer: £ 25.00
Letters of Marque: £ 62.50

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Membership fees may be sent to our European agent: John Dallman,
27 Terront Road, London N15 3AA, UK, jgd@cix.compulink.co.uk.
Make cheques and eurocheques in sterling payable to "Baltimore in 1998".

The "Childrens Hospice Association Scotland" (CHAS) was started by dedicated parents who recognised the need for a children's hospice in Scotland. They have now been joined by a board of Directors, drawn from many professionals, and are a charitable Company Limited by Guarantee, with offices in central Edinburgh. Regular contact with the Scottish Office has been maintained throughout the Association's formative period and there is complete support for the organisation and its aim.

With the help of the people of Bodies, Charitable Trusts and plans to build, staff and equip a central Scotland. They would children's hospice service further, CHAS is a registered charity and supporting. They have no funding and are relying on the of Scotland to help achieve their



A site has been selected in Loch Leven in Central Scotland doors in late 1995/96. The for children with life threatening/ accommodation for their families. provide respite and crisis care as well as holidays for the whole family as well as an outreach service. There will be no charge for using the hospice which will be open 365 days a year and will be available to families from Scotland and Northern England.

Scotland, Corporate other benefactors CHAS children's hospice in then hope to develop the according to demand is entirely self-guarantee of public generosity of the people aim.

Kinross by the shore of and hopes to open the hospice will have 8 beds shortening conditions plus The hospice will also

£9 million is needed to build and launch the hospice. The **DAILY RECORD** appeal has so far raised £3,400,000; the **Scottish Office** has committed £750,000 over the next three years; CHAS will receive a grant from the **Scottish Home & Health Department (SHHD)** for 3 years, to cover running costs and the **MacROBERT TRUST** has donated £2 million to help build and equip the hospice.

CHAS has an office at 18 Hanover Street, Edinburgh EH2 2EN. Tel: 031 226 4933

As well as donating some of our profits, you can help by purchasing one of the CHAS Rocking Horse badges which are available at the registration desk for £1. If you have any ideas yourself, about how to raise funds for CHAS, give them a call. I am sure they will appreciate your help. Thanks.

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DOUGLAS HILL

Born in Canada, Douglas lives in London and has worked mostly as a freelance writer. He has written a number of non-fiction books on a range of topics: history, folklore and popular science, as well as working as a reviewer for the Labour paper, *TRIBUNE*, and as an anthologist. He began to write for younger readers in the late 1970's and is now the author of over twenty SF and Fantasy titles. His most recent work is his first full length fantasy series for adults, the first book, *THE LIGHTLESS DOME* being his fiftieth novel!

SELECTED BIBLIOGRAPHY

SCIENCE FICTION/FANTASY

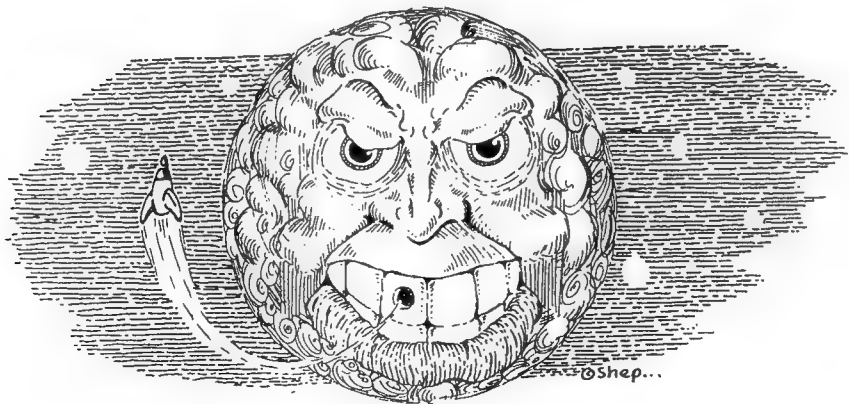
The **LIGHTLESS DOME**
The **LEAFLESS FOREST**
The **FRAXILLY FRACAS**
The **COLSEC TRILOGY** (Juv)
WORLD OF THE STIKS (Juv)
The **COLLIGHI CONSPIRACY**
The **HUNTSMAN TRILOGY** (Juv)
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The **OPENING OF THE CANADIAN WEST**

ANTHOLOGIES

The **DEVIL HIS DUE**
WINDOW IN THE FUTURE
ALIEN WORLDS (Juv)



FANGORN

A SHORT AND NON TOO REVEALING SELF-PORTRAIT

When I was officially asked to produce this piece, I kind of passed the buck and asked my wife, Rachel, to write it instead (I had too much work at the time.) However, after making a quiet perusal at what she had written about me, my dormant literary bent erupted and I insisted that I would write it myself... Rachel's piece had been just *too honest!* OK Fine . only problem now is...well, there's several really.

What do I say about myself?

Do I portray myself as incredibly windswept and interesting or tell the truth?

Actually the real problem is the fact that since leaving school, very rarely am I asked to write anything, apart from invoices and cheques. I find it rather taxing these days to strong wads tooeever! The other problem is that I've always been loathe to talk in much length about my artistic career. Rachel has observed my reactions (at cons in particular) and it seem my eyes kind-of glaze over when some well-meaning person asks me about art. I have this tendency to veer the conversation onto something else rather quickly.....usually to the bar! I seem to be asked very strange questions as well...or maybe being in a drunken stupor makes them sound odd. Just recently I was asked to why it is that in the graphic novel of **LEGEND**, the old warrior Druss has particularly dirty hair. Well, of course, ever handy with a quick retort, my smart alec reply was - "No Timotei." But would he let me off easily? Oh no! For 20 minutes I was forced to listen to a barrage of absurd questions as my eyes glazed over and suicide slowly became an appealing option. Anyway, I digress....

I can remember waaaay back in the late 70's, as a teenager I became indoctrinated into a clique of Asprin readers who insisted that they were in fact, perverts and not perverts. (Since than I have become one of the latter.) As well as being fun to read, **ANOTHER FINE MYTH** had those terrific Kelly Freas illustrations and I continued to read most of the **MYTH** titles but as one gets older, you move onto other things. About 10 years after that first encounter, my own illustrations appeared on the English editions of the **MYTH** series and it felt *really weird!* I have Rog, Dave and Rod at Andromeda Books to thank for getting me the assignment as well as Random Century, who gave me the opportunity, on what has become an extremely successful series more so because I had no track record as a humorous artist at the time (in fact I was a miserable sod.)

In something like 4 years, I produced about 15 associated Robert Asprin works, that make up quite a large part of my portfolio, so cheers to you Mr Asprin. I can honestly say, working on the series has helped me in a lot of ways: not only did I become a better painter but I managed to get the timing to paint a cover down from 3 weeks to an average of 9 days!

The great thing about humorous art is that it is a great tonic after spending weeks on painfully meticulous and detailed work (which I seemed to be doing a lot of at the time) and you can let your hair down to produce saucy stuff such as Masha's boudoir in **MYTH DIRECTIONS** and the flamboyant 'allez oop!' of **LITTLE MYTH MARKER**. The original version of this was particularly interesting as two of the females were scantily clad: I convinced my wife to dress in some rather sexy attire, purely as reference material you understand!

Not a lot of painting was done but BOYBOY! did I have some fun!

When I look back on the time spent on the Asprin work I realise that it allowed me to be extremely silly at a time which was extremely stressful - just married 6 months, the patter of tiny feet *and* I had just given up a secure job to become a self-employed illustrator!

I suppose one of the difficult things about writing a piece like this, is how to draw to a close.

Well this one is easy....the ink on my typewriter has just dried up and I have incredibly bad handwriting so, Goodbye from me and I'll see you at the convention! (bar...Cuddles!)

**PETER MORWOOD
and
DIANE DUANE**

Prolific writers of high fantasy and media novels including TREK titles *RULES OF ENGAGEMENT* and *DARK MIRROR*; fantasy such as the *PRINCE IVAN* trilogy and *THE TALE OF THE FIVE* series. Currently residents of Eire, Pete is planning a new fantasy novel set in Normandy and Diane is writing for an interactive videogame company.

They will be toasting things at INTERSECTION next year but until then, both are guaranteed to add fun and humour to the weekend.

**JANNY WURTS
and
DON MAITZ**

An enthusiast of space and the fantastic since childhood, Janny graduated from college in 1975, where she studied astronomy, art and creative writing, and has published numerous novels and illustrations. Co-author with Raymond E. Feist on the *EMPIRE* series, she has won the Cauldron Award for *DREAMBRIDGE* (for both art and writing) and the Chesley Award for Best Unpublished Work. She is currently promoting *THE SHIPS OF MERIOR* which is the second book of her latest series and a collection of short stories, *THAT WAY LIES CAMELOT*.

Not all of her paintings are produced for illustrations or publishers. Space hardware and fantasy paintings have been seen at NASA's 25th anniversary exhibit; the Cleveland Museum of Natural History; Delaware Art Museum, which owns one of her originals and the Hayden Planetarium in New York.

Janny's studio is in Florida and between painting and writing, pursues sailing, horseback riding, music and astronomical observations through her telescope. Numerous offshore trips and travels to Africa, Russia, Europe and Korea all blend with imagination, to become dramatized in paint and works which describe worlds other than ours.

Hugo award winning artist and husband of Janny Wurts, Don Maitz has had two art books of his work released. *FIRST MAITZ* and *DREAMQUESTS: THE ART OF DON MAITZ*, his latest collection, which contains ninety images from his varied and illustrious career. Best known for his concept design for CAPTAIN MORGAN Spiced Rum, Don has won numerous awards and exhibited as part of NASA's 25th anniversary,

Delaware Art Museum and the New Britain Museum of American Art. His work includes highly detailed scenes of magical worlds to fully rendered views of spacecraft and alien planets.

JODY LYNN NYE

Bill Ramsey, her husband, says that her career preference is "spoiling cats." Among the novels she has written when not engaged in this worthy endeavour are 3 contemporary fantasies: *MYTHOLOGY 101*, *MYTHOLOGY ABROAD* and *HIGHER MYTHOLOGY*, and an SF novel, *TAYLOR'S ARK*. She also wrote *THE DRAGONLOVER'S GUIDE TO PERN* and has collaborated with Anne McCaffrey on *CRISIS ON DOONA*, *THE DEATH OF SLEEP* and *THE SHIP WHO WON*. She has co-authored the *VISUAL GUIDE TO XANTH*, written numerous short stories and is working on a *Xanth* computer game.

Her newest books are *MEDICINE SHOW*, the sequel to Taylor's Ark and *TREATY AT DOONA* (*Treaty Planet* in the UK), co-authored with Anne McCaffrey. Jody lives near Chicago with her husband and two cats.

IAIN M. BANKS

Scottish writer, currently living somewhere near Glasgow, whose SF works include *CONSIDERING PHLEBAS*, *THE WASP FACTORY* and the non-genre novel *THE BRIDGE*, which was recently adapted for the stage.

His other talents include providing entertaining bar conversation and an uncanny ability to scale hotel buildings totally unnoticed (or so it is rumoured)!

COLIN MacNEIL

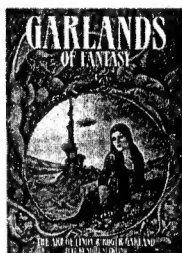
Glaswegian comic artist, well known for his work on such famous characters as *JUDGE DREDD*, *BATMAN* and *CONAN*, he also designed the convention logo starring our mascots, Darth and Al, for which the committee is eternally grateful.

Generally, a very, very nice man who will draw skeletons at short notice (at *ConCert III* in 1992) and will talk endlessly about his love of penguins and the legends of Pengus Khan!



CLASSIC FANTASY ART

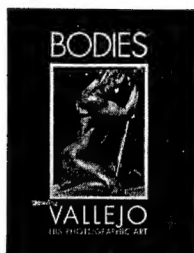
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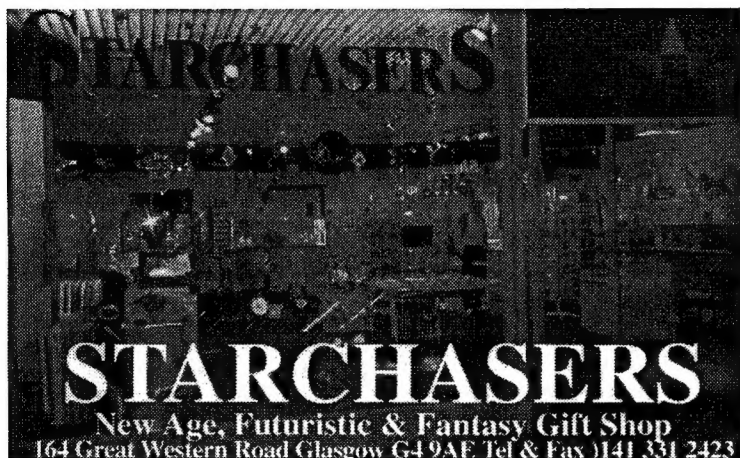
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Big hugs and wet kisses.

Words cannot fully express our thanks for everyone who has supported us since the decision was made to run another convention in Glasgow. There are so many people to thank but it is difficult to remember all of you, senility being what it is, and although I am sure that if we put our minds to it we could probably fill the page, forgive us if we missed you!

Most importantly, it is *you* dear reader, whom we would especially like to thank because without your attendance, there would be no convention and no money could be sent to our charities, but we certainly hope to see you at future events.

Some people who deserve particular mention are included in the list below and a space has been left at the end for you to fill in your own name. May we take this opportunity to wish you a Good Solstice and a Happy New Year!

Chris Brown, Kevin Ramsay, Colin Drummond, Emma and all the staff at the Central Hotel, who have been wonderful and worked extremely hard to make the convention weekend worthwhile; **Strathclyde University** and in particular, the **Alchemy Club**, who provided some of the equipment for Prof. Salthouse's **BOOM and BANG Show**; **Glasgow University**; the **College of Building & Printing**, the **Art School** and **anyone else** who has tried to solve our 'board problem'; **Neil MacInnes** at the Mitchell Reference Library, who saved the day when Cuddles was struggling to get the programme book finished in time; **Phil Foglio, Lynn Abbey and everyone else** who contributed articles for the programme book; **Colin MacNeil, Shep Kirkbride, Alan Morton and Tiger Hobbes**, Supreme Ruler of the Universe, for providing graphics for our convention publications; **Ena Glogowski**, **all the traders** in the dealers room, who took the time to come up to the con and make us all poor but happy; **all the artists** who exhibited in the art show, whether amateur or professional, particularly for the time and effort applied in their work; **ASTRA** for providing some interesting programme items and the poster exhibition, as well as promised permanent storage space for the future; **all the souls who volunteered to help out** before and/or during the con, to make it all right on the night; **all the companies** who provided equipment for use at the con for free or at a remarkably reduced rate and may their good deeds give them just reward in the afterlife; **The Royal Mail Depot**, Victoria Road, Glasgow, for offering free storage even though we didn't actually use it; **lenders** of videos, tapes, technical bits and bobs etc, for use in the programme symbol; **Dónal Cunningham**, an OCTOCON attendee who begged for a T-shirt because he liked the design; **finally** but by no means least important.....

- THIS AREA IS RESERVED FOR YOUR NAME -

so long and thank you!

You have been reading the *alBacon 94 programme Book*. Cuddles, Dave and various other bods sweated blood for several days in the week before the convention, to get this ready in time for the con. Not that it matters too much because you are probably reading this long after the event! See you at the next one and thanks for listening!